

MUSIC - UNIVERSITY OF TORONTO

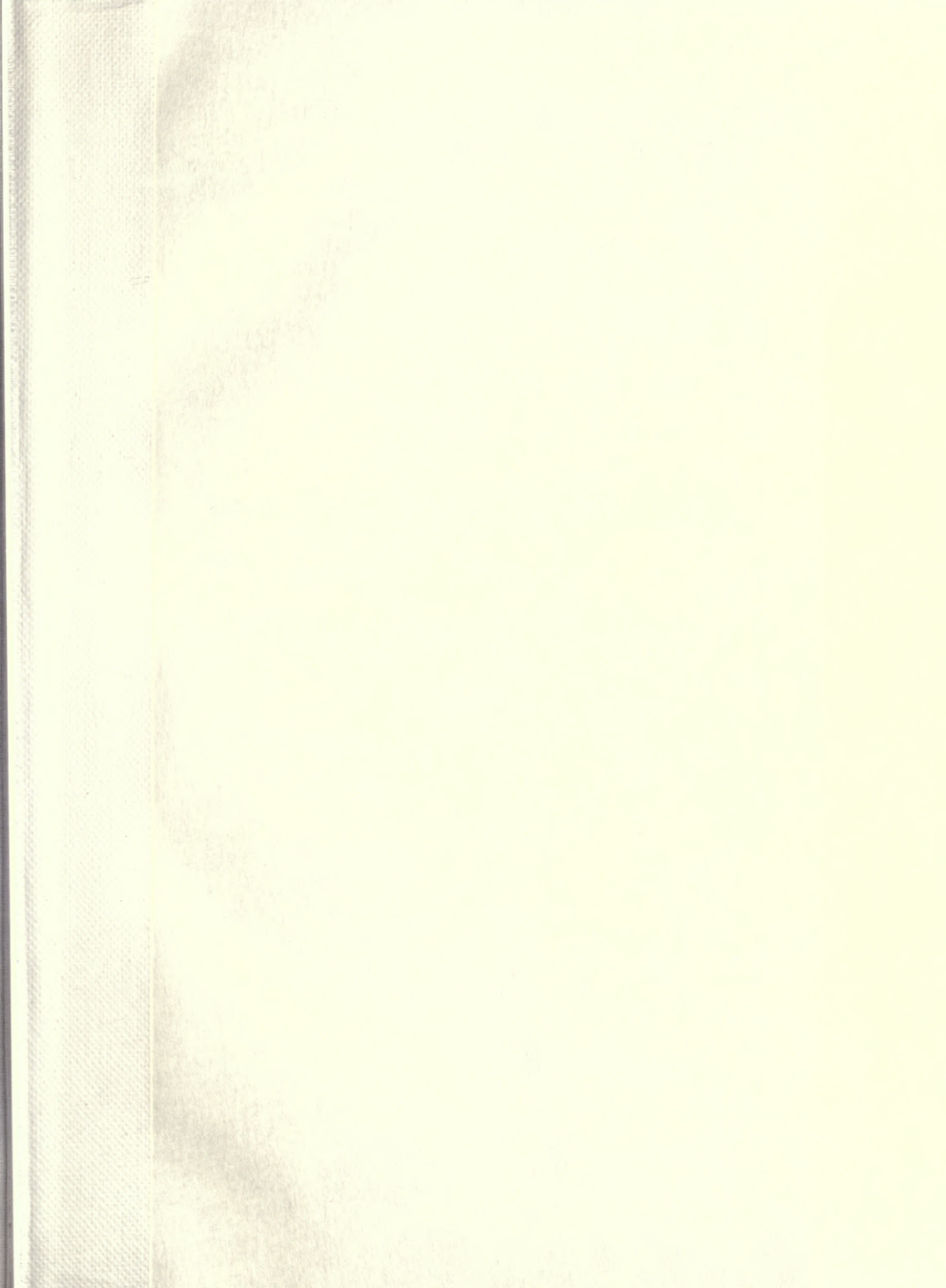


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Manuscripts

A guide to the manuscripts
and printed books illustrating
the progress of musical notation

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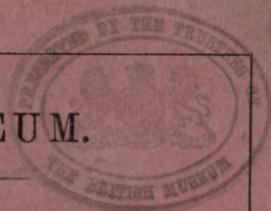


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BRITISH MUSEUM.

Dept. of MSS.



A GUIDE

TO THE

MANUSCRIPTS AND PRINTED BOOKS

ILLUSTRATING THE PROGRESS OF

MUSICAL NOTATION,

EXHIBITED IN THE

DEPARTMENT OF MANUSCRIPTS AND THE
KING'S LIBRARY.

PRINTED BY ORDER OF THE TRUSTEES.

1885.

Price One Penny.



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LONDON :

PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,
STAMFORD STREET AND CHARING CROSS.



A TEMPORARY exhibition of Manuscripts illustrating the history of Musical Notation has been arranged in the Saloon of the Department of MSS. It is supplemented by a smaller number of printed books which are displayed in the King's Library.

The collection of MSS. covers the long period of nearly a thousand years, from the 10th century to the present time. In them can be followed the growth of Musical Notation, through its various stages, from the simple breath-signs, or Pneums, to the system of our own day; and the development of the five-line stave from the adoption of the single line.

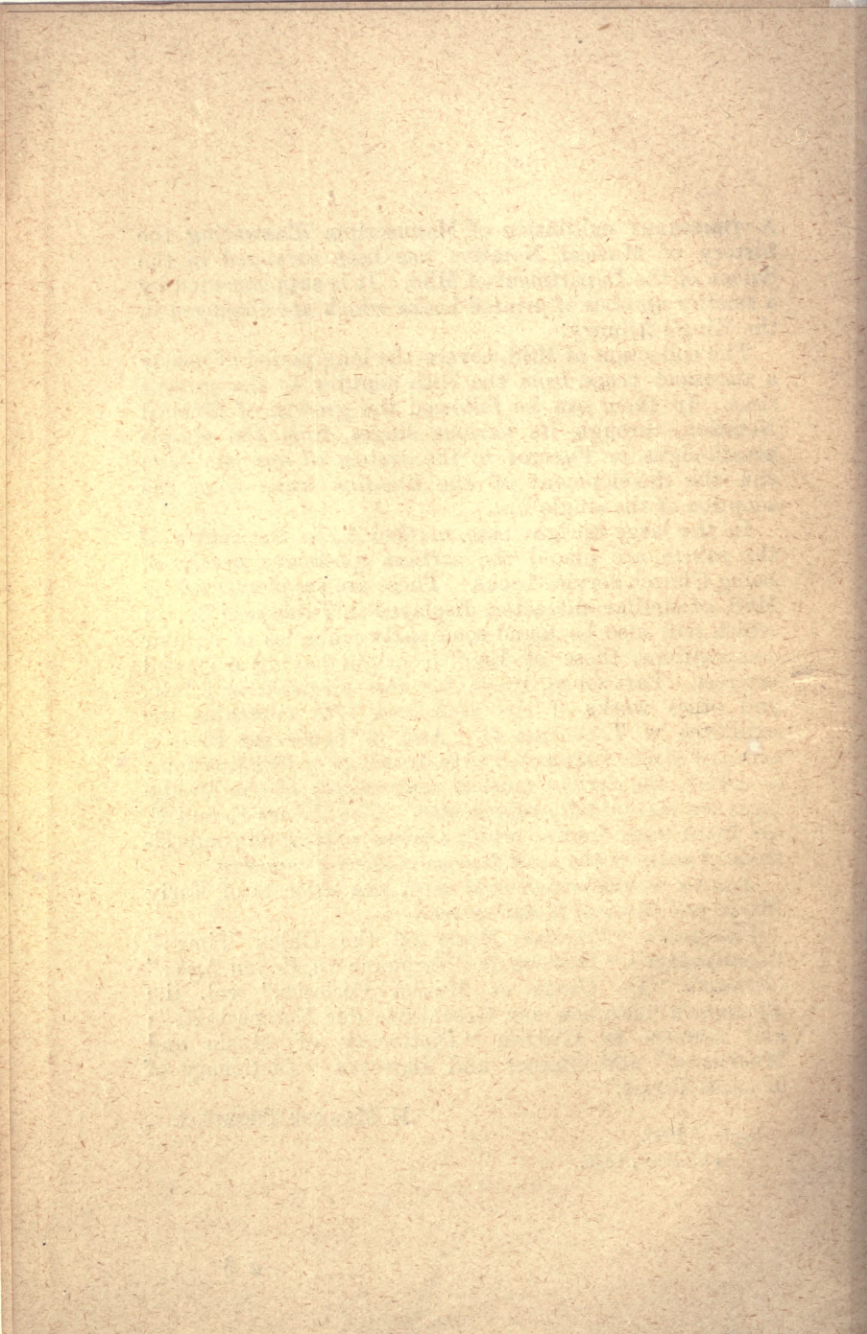
In the large upright case, marked A., in the centre of the saloon, are placed the earliest specimens, nearly all being Church service-books. These are supplemented by MSS. of similar character, displayed in Table-case B.; in which will also be found some early examples of secular compositions, those of English origin having a special interest. Part-songs, music for the virginals and lute, and other works of the 16th and 17th centuries, are exhibited in Table-case C. And in Table-case D. is a series of MSS. ornamented with drawings or illuminations, in which the various musical instruments of the Middle Ages are incidentally represented. The Tables E. and F. are fitted with frames, which enclose autograph compositions of some of the most famous modern composers.

Among works which deal with the subjects of Early Music and Musical Notation are—

Chappell's "Popular Music of the Olden Time;" Coussemaker's "Histoire de l'Harmonie du Moyen Age;" Gerbert's "De Cantu et Musica Ecclesiæ," vol. ii.; Riemann's "Studien zur Geschichte der Notenschrift"; and articles in Grove's "Dictionary of Music and Musicians," and Stainer and Barrett's "Dictionary of Musical Terms."

E. MAUNDE THOMPSON.

*Dept. of MSS.
10th June, 1885.*



MANUSCRIPTS

ILLUSTRATING THE PROGRESS OF

MUSICAL NOTATION.

CASE A.

CHURCH SERVICE-BOOKS, ETC.

1. FRANCE: 10th century. Hymns, in Latin; with PNEUMS. [Harl. MS. 2688.]
2. ITALY: 11th-12th century. Hymns, proses, etc., in Latin; with PNEUMS. [Royal MS. 8 C. xiii.]
3. FRANCE: 11th century. Gradual or musical services for the Mass, in Latin, of the use of Toulouse; with PNEUMS. [Harl. MS. 4951.]
4. ENGLAND: 11th century. Hymns for special festivals, in Latin, illustrated with miniatures; with PNEUMS. [Cotton MS., Calig. A. xiv.]
5. ENGLAND: 11th century. Antiphons and Responses, in Latin; with PNEUMS. [Harl. MS. 1117.]
6. ENGLAND: 11th century. Litany, in Latin, sung at the coronation of Matilda, wife of William the Conqueror; with PNEUMS. [Cotton MS., Vitell. E. xii.]
7. ENGLAND: late 11th century. Breviary, in Latin; with PNEUMS to the antiphons, responses, etc. [Harl. MS. 2961.]
8. SPAIN: 11th century. Mozarabic Antiphonal, or musical services for the canonical hours, in Latin, written in Visigothic characters; with PNEUMS. From the monastery of San Domingo de Silos, near Burgos. [Add. MS. 30,850.]
9. SPAIN: 11th century. Mozarabic Breviary, in Latin,

- written in Visigothic characters; with PNEUMS to the antiphons, responses, etc. From the monastery of San Domingo de Silos, near Burgos. [Add. MS. 30,848.]
10. GERMANY: late 11th century. Missal, in Latin; with PNEUMS. [Add. MS. 32,247.]
 11. FRANCE: 11th or 12th century. Gradual, or musical services for the Mass, in Latin; with PNEUMS. [Eg. MS. 857.]
 12. France: 12th century. Breviary, in Latin; with PNEUMS to the antiphons, responses, etc. From the Abbey of Moissac. [Harl. MS. 2914.]
 13. GERMANY: 11th century. Sequences, in Latin, with PNEUMS. [Add. MS. 19,768.]
 14. GERMANY: early 13th century. Antiphonal, or musical services for the canonical hours, in Latin, of the use of Strasburg; with PNEUMS. Miracle plays are introduced into the services of certain days. The play of the Magi is exhibited. [Add. MS. 23,922.]
 15. GERMANY: 12th century. Breviary, in Latin, of the use of Treves; with PNEUMS to the antiphons, responses, etc. [Add. MS. 18,496.]
 16. NETHERLANDS: 12th century. Missal, in Latin; with PNEUMS to the prefaces, etc. From Parc Abbey, Louvain. [Add. MS. 11,862.]
 17. NETHERLANDS or GERMANY: end of 12th century. Breviary, in Latin; with PNEUMS to the antiphons, responses, etc. [Add. MS. 27,920.]
 18. GERMANY: 13th century. Gradual, or musical services for the Mass, in Latin; with PNEUMS. [Add. MS. 24,680.]
 19. SAVOY: 13th century. Gradual, or musical services for the Mass, in Latin; the notation having a single red line. From the Carthusian monastery du Reposoir, Haute Savoie. [Add. MS. 31,384.]
 20. SPAIN: 13th century. Antiphonal, or musical services for the canonical hours, in Latin; the notation having a single red line, or two lines, red and yellow. [Add. MS. 29,988.]
 21. GERMANY: 13th century. Antiphonal, or musical services for the canonical hours, in Latin; two-line stave, red and yellow, with clefs, flats, naturals, etc. [Add. MS. 17,302.]

22. NETHERLANDS (?): 13th century. Gradual, or musical services for the Mass, in Latin; two-line stave, red and yellow, with clefs and dynamic letters. [Add. MS. 17,303.]
23. NETHERLANDS: end of 12th century. Missal, in Latin; three-line stave, red, green, and yellow. From the church of St. Bavon at Ghent. [Add. MS. 16,949.]
24. FRANCE: A.D. 1218. Missal, in Latin, of the use of Amiens; three-line stave. [Add. MS. 17,742.]
25. GERMANY: early 14th century. Breviary, with full choral services, in Latin, of the use of Cologne; four-line stave, red, yellow, and two black. [Add. MS. 31,913.]
26. ITALY: 14th century. Gradual, or musical services for the Mass, in Latin; four-line stave. [Add. MS. 18,198.]
27. ENGLAND: 15th century. Antiphonal, or musical services for the canonical hours, in Latin, of the use of Norwich; four-line stave. [Add. MS. 17,002.]
28. ENGLAND: 15th century. Gradual, or musical services for the Mass, in Latin, of the use of Sarum; four-line stave. [Cotton MS. Nero E. viii.]
29. GERMANY: 15th century. Antiphonal, or musical services for the canonical hours, in Latin; four-line stave. Used at Norwich Cathedral. [Lansd. MS. 460.]
30. GERMANY: 15th century. Gradual, or musical services for the Mass, in Latin; four-line stave. [Add. MS. 10,929.]
31. SPAIN: late 12th century. Missal, in Latin; four-line stave. [Add. MS. 17,355.]
32. FRANCE: 14th century. Missal in Latin, of the use of Paris; four-line stave. [Add. MS. 16,905.]
33. ITALY: 15th century. Gradual, or musical services for the Mass, in Latin; four-line stave. [Add. MS. 15,119.]
34. SPAIN (Italian style): 15th century. Missal, in Latin; four-line stave. [Add. MS. 30,038.]
35. GERMANY: 13th century. Missal, in Latin; three-line stave. [Add. MS. 10,927.]
36. ITALY: 14th century. Missal, in Latin; three-line stave. [Add. MS. 15,287.]
37. NETHERLANDS: 13th century. Gradual, or musical services for the Mass, in Latin; four-line stave. [Add. MS. 27,922.]

38. ENGLAND: 15th century. Breviary, in Latin, of the use of Sarum; four-line stave. [Add. MS. 32,427.]
39. ENGLAND: 15th century. Missal, in Latin, of the use of Sarum; four-line stave. [Arundel MS. 109.]
40. ENGLAND: 15th century. Gradual, or musical services for the Mass, in Latin, of the use of Norwich; four-line stave. [Lansd. MS. 462.]
41. ENGLAND: 15th century. Antiphonal or musical services for the canonical hours, in Latin, of the use of Norwich; four-line stave. [Lansd. MS. 463.]
42. NETHERLANDS: A.D. 1522. Psalter, with hymns and antiphons, in Latin; four-line stave. From the Abbey of Tongerlo, in Brabant. [Add. MS. 15,426.]
43. GERMANY: 13th century. Gradual, or musical services for the Mass, in Latin; four-line stave. [Add. MS. 16,950.]
44. ITALY: about A.D. 1400. Antiphonal, or musical services for the canonical hours, in Latin; four-line stave. [Add. MS. 22,310.]
45. ITALY: about A.D. 1400. Gradual, or musical services for the Mass, in Latin; four-line stave. Belonged to the church of St. Nicholas of Sacile, in the march of Treviso. [Add. MS. 18,161.]
46. ENGLAND: early 16th century. Hymns, etc., in Latin. Belonged to Henry VIII. The pages exhibited contain a circular canon; five-line stave: subject, the Tudor Rose. [Royal MS. 11 E. xi.]

TABLE-CASE B.

CHURCH SERVICE-BOOKS AND EARLY SECULAR COMPOSITIONS.

47. GREECE: 13th century. Sticherarion, or Hymnal for the Greek Church; with PNEUMS. [Add. MS. 27,865.]
48. GREECE: 16th century. Hymns for the Greek Church; with PNEUMS. [Harl. MS. 1613.]
49. GREECE: 17th century. Sticherarion, or Hymnal for the Greek Church; with PNEUMS. [Eg. MS. 2389.]
50. ENGLAND: 12th century. Gradual, or musical services for the Mass, in Latin; four-line stave. [Royal MS. 2 B. iv.]

51. ENGLAND: end of the 13th century. Gradual, or musical services for the Mass, in Latin; four-line stave. [Add. MS. 12,194.]
52. ENGLAND: 13th century. Breviary, in Latin; four-line stave. [Harl. MS. 5284.]
53. ENGLAND: about A.D. 1300. Breviary, in Latin; four-line stave. Belonged, in 1521, to Hugh Whitehead, Prior of Durham. [Harl. MS. 4664.]
54. FRANCE: 13th century. "Liber de natura cantuum et forma": a treatise on music, in Latin. Examples on four-line stave. [Arund. MS. 25.]
55. FRANCE: 13th century. Missal, in Latin, of the use of the diocese of Evreux; four-line stave. [Add. MS. 26,655.]
56. FRANCE: about A.D. 1300. "Dicta" of Philippe de Grève, Chancellor of Paris: hymns, French songs, etc., set to music by Reignaut, Castellain de Coucy, Colard le Bouteillier, and others; five-line stave. [Eg. MS. 274.]
57. FRANCE: 14th century. Antiphonal, or musical services for the canonical hours, in Latin; four-line stave. [Add. MS. 30,072.]
58. SWITZERLAND: 14th century. Breviary, in Latin; four-line stave. Belonged to the church of Bagnes, in the diocese of Sion, in Valais. [Add. MS. 15,413.]
59. ITALY: A.D. 1400. Breviary, in Latin, of the use of the church of Ferrara; four-line stave. [Add. MS. 28,025.]
60. NETHERLANDS: 13th century. Gradual, or musical services for the Mass, in Latin; four-line stave. [Add. MS. 26,884.]
61. GERMANY: 15th century. Gradual, or musical services for the Mass, in Latin; four-line stave. [Add. MS. 24,687.]
62. FRANCE: 12th-13th century. Proses, etc., in Latin; four-line stave. Belonged to Cîteaux Abbey. [Add. MS. 15,722.]
63. FRANCE: before A.D. 1234. "Danielis ludus": miracle-play on the history of Daniel, in Latin, acted in the cathedral church of Beauvais; set to music: four-line stave. [Eg. MS. 2615.]
64. ENGLAND: late 12th century. Hymn, in Latin; two four-line staves, scored. Belonged to Thame Abbey, co. Oxon. [Burn. MS. 357.]

65. ENGLAND: about A.D. 1240. Miscellaneous tracts in Latin and French, including poems of Walter Map and lays of Marie de France, and (here exhibited) an English Round or Catch, the earliest English part-song known, for four voices, with a burden and directions for singing:

“Sumer is icumen in,
 Lhude sing cuccu;
 Groweth sed, and bloweth med,
 And springth the wde nu;
 Sing cuccu.
 “Awe bleteth after lomb,
 Lhouth after calve cu,
 Bulluc sterteth, bucke verteth;
 Murie sing cuccu.
 Cuccu, cuccu.
 Well singes thu, cuccu,
 Ne swik thu naver nu.
 Sing cuccu nu, sing cuccu,
 Sing cuccu, sing cuccu nu.”

A Latin hymn is set to the same music. Belonged to Reading Abbey. [Harl. MS. 978.]

66. ENGLAND: 13th century. Hymns in Latin; four- and five-line staves. Exhibited is the hymn, “Angelus ad Virginem” (with an English version), mentioned in Chaucer’s *Miller’s Tale*, as sung by the Oxford clerk “hendy Nicholas.” [Arund. MS. 248.]
67. ENGLAND: early 14th century. Hymns to the Virgin, in Latin; five-line stave. [Add. MS. 25,031.]
68. ENGLAND: 14th century. Music for five-voices, and a hymn in Latin; five-line stave, with letters, perhaps for lute accompaniment. Belonged to Robertsbridge Abbey, co. Sussex. [Add. MS. 28,550.]

TABLE-CASE C.

COMPOSITIONS OF THE 16TH AND 17TH CENTURIES.

69. ENGLAND: early 16th century. Part-songs, by English composers. The song exhibited is: “The beste song as hit semeth me, Peccantem me cotidie.” [Add. MS. 5665.]
70. ENGLAND: early 16th century. Part-songs, by English

composers of the time of Henry VII. and Henry VIII. Belonged to the Fairfax family. Exhibited is a part-song by "Robard Fayrfax":

"Most clere of colour and rote of stedfastness,
With vertu connyng her maner is lede,
Which that passyth my mynd for to express
Of her bownte, beaute, and womanhod."

[Add. MS. 5465.]

71. ENGLAND: 16th century. Hymns, in Latin; for four voices. Belonged to Henry VIII. [Royal MS. 8 G. vii.]
72. ENGLAND: 16th century. Motets, etc., by English composers. Belonged to Henry VIII.'s chapel. [Harl. MS. 1709.]
73. ENGLAND: 16th century. Songs and Ballads, in English and French; for three voices. Many of them are the compositions of King Henry VIII., including the one exhibited:

"Pastyme with good companye
I love, and schall untill I dye."

[Add. MS. 31,922.]

74. ENGLAND: 16th century. "A booke of In nomines and other solfainge songs of v, vi, and vii parts for voices or instrumentes," chiefly by English composers. Written in direct, transverse, and reverse staves. In-nomine exhibited: "Farwell, my good I[ord], for ever," by Dr. Christopher Tye. [Add. MS. 31,390.]
75. FRANCE: 16th century. Three-part songs, in French. [Harl. MS. 5242.]
76. FRANCE: 16th century. Chants, hymns, and songs by French composers. [Add. MS. 19,583.]
77. England: late 16th century. Canons by William Byrd. *Autograph*. [Add. MS. 31,391.]
78. ENGLAND: early 17th century. Part-songs, for five voices, by English composers; including laments on the deaths of Queen Mary, Queen Elizabeth, Mary Queen of Scots, Sir Philip Sidney, and others. Exhibited is a lament for Tallis. [Add. MS. 29,401.]
79. ITALY: A.D. 1618. Organ accompaniments to music founded on the church tones, by Giovanni Gabrieli. [Add. MS. 29,486.]

80. ENGLAND: A.D. 1670. Anthems, etc., by English composers. Used at Durham Cathedral. [Add. MS. 30,479.]
81. ENGLAND: early 16th century. Music for the virginals, etc., by English composers, collected by Thomas Mulliner, Master of St. Paul's choir, London; staves of six to twelve lines. [Add. MS. 30,513.]
82. ENGLAND: 16th-17th century. Pavans, galliards, and songs for the virginals, by English composers; taken principally from Lady Nevill's virginal book. [Add. MS. 30,485.]
83. ENGLAND: A.D. 1656. Music for the virginals, by English composers: "The Virginal Book of Elizabeth Rogers." One of the pieces exhibited is: "When the king enjoys his owne againe." [Add. MS. 10,337.]
84. NETHERLANDS: A.D. 1599. Dance-music for the virginals; six-line stave. [Add. MS. 29,485.]
85. ITALY: 16th century. Dances, etc., in lute notation. [Add. MS. 31,389.]
86. ENGLAND: beginning of the 16th century. Music by English composers, in lute notation. Belonged, in 1616, to Jane Pickeringe, apparently daughter of Lord Keeper Pickeringe, and wife of Adam Newton, tutor to Henry, Prince of Wales. [Eg. MS. 2046.]
87. ENGLAND: about A.D. 1600. Music, chiefly by English composers, in lute notation. [Add. MS. 29,247.]
88. ENGLAND: about A.D. 1600. Pavans, galliards, etc., by English composers, in lute notation. Exhibited is: "Greene sleeves, by Maister Cuttinge." [Add. MS. 31,392.]

TABLE-CASE D.

MUSICAL INSTRUMENTS REPRESENTED IN ILLUMINATED AND OTHER MSS.

89. ENGLAND: 11th century. The "Psychomachia," or War of the Soul, in Latin, by Aurelius Prudentius; with outline drawings by English artists. *Double pipe and lyre.* [Cotton MS. Cleop. C. viii.]
90. ENGLAND: 11th century. Psalter, in Latin; with outline tinted drawings by English artists. *Various instruments.* [Cotton MS., Tiberius C. vi.]
91. ENGLAND: 12th century. Psalter, in Latin; with

- miniatures, etc., by English artists. *Harp and fiddle*. [Lansd. M.S. 383.]
92. ENGLAND: late 12th century. Psalter, in Latin; with miniatures, etc., by English artists. *Harp and bells*. [Royal MS. 2 A. xxii.]
93. ENGLAND: 13th century. Psalter, in Latin; with miniatures, etc., by English artists. Bequeathed by John Grandison, Bishop of Exeter [1328-1369], to Isabel, daughter of Edward III. and wife of Ingelram de Coucy. *Various instruments*. [Add. MS. 21,926.]
94. NETHERLANDS: 13th century. Psalter, in Latin; with illuminated initials by Flemish artists. *Bells*. [Add. MS. 27,591.]
95. FRANCE: early 14th century. Missal, in Latin; with initials and borders by French artists. Belonged to the monastery of Grasse, in the diocese of Languedoc. *Angels with horn and bells, organ, guitar, bagpipes and drum, harp, and fiddle*. [Add. MS. 17,006.]
96. ENGLAND: about A.D. 1284. Psalter, in Latin; with initial letters and borders by English artists. Partly executed for Alphonso, eldest son of Edward I., on his contemplated marriage with a daughter of Florent, Count of Holland, the work being interrupted by the Prince's death. The MS. afterwards belonged to Elizabeth, daughter of Edward I., and wife, successively, of John, Count of Holland, and of Humphrey de Bohun, Earl of Hereford. *Fiddle and bagpipes*. [Add. MS. 24,686.]
97. ENGLAND: early 14th century. The Apocalypse, in French; with outline tinted drawings by English artists. *Trumpets*. [Royal MS. 19. B. xv.]
98. ENGLAND: early 14th century. Hours of the Virgin, in Latin; with borders, grotesques, etc., by English artists. *Zither and drum*. [Harl. MS. 6563.]
99. FRANCE: early 14th century. The Apocalypse, in Latin; with miniatures by French artists. Belonged to the Cistercian monastery of La Vaudieu, in the diocese of Liège. *Various instruments*. [Add. MS. 17,333.]
100. NETHERLANDS: early 14th century. Bestiary, or moralizations from the habits of animals, in Latin; with coloured drawings by Flemish artists. *Hurdy-gurdy, played to attract dolphins*. [Sloane MS. 3544.]
101. ENGLAND: 13th century. Psalter, in Latin; with

- outline tinted drawings, executed in St. Albans Abbey. *Bagpipes*. [Royal MS. 2 B. vi.]
102. ITALY: 14th century. Treatise on Virtues and Vices, written by a citizen of Genoa, in Latin; with miniatures, and ornamentation depicting natural objects, in the style characteristic of the work of the Genoese miniaturist of the family of Cybo, known as the "Monk of Hyères." *Eastern banquet; with organ, kettle-drums, and other instruments*. [Add. MS. 27,695.]
103. FRANCE; early 15th century. Psalter, in Latin; with miniatures and borders executed by French artists for Henry VI. of England, the king's portrait being often introduced. *The king, as David, playing the harp*. [Cotton MS., Domit. A. xvii.]
104. FRANCE: 15th century. Romance of Petit Jehan de Saintré, in French; with miniatures by French artists. *Flute*. [Cotton MS., Nero D. ix.]
105. FRANCE: 15th century. History of Alexander the Great, in French; with miniatures by French artists. *War trumpets*. [Royal MS. 20. B. xx.]
106. FRANCE: late 15th century. Hours of the Virgin, in Latin; with miniatures by French artists. Belonged to Charles de Luxembourg, Comte de Brienne [d. 1530], and subsequently to members of the families of Brandenburg and Cleves. *Harp, pipe, and guitar*. [Eg. MS. 2045.]
107. ENGLAND: 15th century. Pilgrimage of Life, in English verse, from the French of Guillaume de Deguilleville; with tinted drawings by English artists. *Fiddle*. [Cotton MS. Tiberius A. vii.]
108. FRANCE: end of the 15th century. Hours of the Virgin, in Latin; with miniatures by French artists. *A band of various instruments*. [Harl. MS. 2917.]
109. NETHERLANDS: early 16th century. Hours of the Virgin, in Latin; with miniatures executed in the Abbey of Messines, near Ypres, in West Flanders. *Harp and pipe*. [Eg. MS. 2125.]
110. ENGLAND: 16th century. Psalter, in Latin; with miniatures executed for Henry VIII. *The king, as David, with harp; and his Fool, Will. Somers*. [Royal MS. 2 A. xvi.]
111. FRANCE: 16th century. Songs, in French; with a miniature. *Dulcimer*. [Royal MS. 20 A. xvi.]

112. NETHERLANDS: about A.D. 1500. Hours of the Virgin, in Latin; with miniatures and borders by Flemish artists. *Harp and triangle*. [Add. MS. 27,913.]
113. NETHERLANDS: 16th century. Hours of the Virgin, with calendar, in Latin; with miniatures and borders by Flemish artists. *Maying scene: bagpipes, lute or guitar, and drum and fife*.

TABLE E.

AUTOGRAPH MUSICAL COMPOSITIONS.

114. JOHN COOPER al: COPERARIO (circ. 1580—1650). Fantasias "for the Organ and two Base vyols"; six-line stave. [Add. MS. 31,416.]
115. HENRY LAWES (1595?—1662). The air and words of a song, "Farwell to y^e Parlyament." [Add. MS. 32,343.]
116. JOHN JENKINS (1592—1678). Pavan, probably for two violins and an organ; the treble and bass parts only. [Add. MS. 31,423.]
117. MATTHEW LOCK (1627?—1677). Psalm vi. in vocal score: "Lord, rebuke me not in Thy fury." [Add. MS. 31,437.]
118. DR. JOHN BLOW (1648—1708). Anthem: "O sing unto the Lord." [Add. MS. 31,458.]
119. HENRY PURCELL (1658?—1695). The music in "Bonduca," in full score, A.D. 1695: concluding chorus, "Britons, strike home, revenge your country's wrongs." [Add. MS. 5337.]
120. DR. WILLIAM BOYCE (1710—1779). Concerto in B minor, in score: the opening movement. [Add. MS. 17,836.]
121. SIR HENRY ROWLEY BISHOP (1786—1855). "The Father and his children": a dramatic piece, in full score: title-page and opening movement. [Add. MS. 27,709.]
122. GIACOMO CARISSIMI (1604?—1674). Magnificat, in score. [Add. MS. 31,474.]
123. GIOACCHINO ANTONIO ROSSINI (1792—1868). Cantata, "O giorno sereno": opening and concluding bars. [Add. MS. 30,246.]

TABLE F.

AUTOGRAPH MUSICAL COMPOSITIONS

(continued).

GEORGE FREDERIC HANDEL (b. 23. Feb., 1685—d. 14 April, 1759):—

124. Cantata; dated, Rome, 3 March, 1708.
125. Part of the first movement of the "Water Music," composed in 1715.
126. Part of the Chandos Anthem, No. 8: "As pants the hart"; composed *circ.* 1719.
127. Conclusion of the Fourth Organ Concerto, introducing a chorus for the "Hallelujah," composed in 1735.
128. The introduction to the Second Organ Concerto (op. 4), published in 1738.
129. The opening bars of the anthem, "The King shall rejoice," composed in 1743 in honour of the victory at Dettingen.
130. Bass air from the Fourth Act of "Alcester" (Handel's only English opera), composed in 1750.
[A portrait of Handel, engraved in 1749 from the picture by Thomas Hudson, accompanies the autographs.]
131. FRANZ JOSEPH HAYDN (1732—1809). Symphony in E flat, "Mit dem Paukenwirbel," in full score, 1795: the opening and concluding bars. Presented by the composer to Cherubini, and inscribed "di me, Giuseppe Haydn, padre del celebre Cherubini, ai 24^{to} Feb. '806." [Add. MS. 31,707.]
132. JOHANN CHRYSOSTOM WOLFGANG AMADEUS MOZART (1756—1791). String-quartet in B flat, op. 94, No. 5, composed in 1773: beginnings of the first and last movements. [Add. MS. 31,749.]
133. LUDWIG VAN BEETHOVEN (1770—1827). Sketches of "Adelaide" and the scherzo from the trio, op. 1, No. 2; from one of Beethoven's sketch books, two of which are in the Museum collections. [Add. MS. 29,801.]
134. FRANZ PETER SCHUBERT (1797—1828). "Die Verschworenen, oder der häusliche Krieg": opera in full score, signed, and dated April, 1823. [Add. MS. 29,802.]

135. JAKOB LUDWIG FELIX MENDELSSOHN - BARTHOLDY (1809—1847). Psalm xiii. in organ score, 1840: title-page and commencement of the anthem. [Add. MS. 31,801.]
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[*The following descriptions have been supplied from the Dept. of Printed Books.*]

PRINTED MUSIC,

CHIEFLY ILLUSTRATING THE DIFFERENT FORMS OF
MUSICAL TYPOGRAPHY.

Exhibited in the King's Library.

1. The Polychronicon of Ralph Higden, translated into English by John de Trevisa.

Wynkyn de Worde: London, 1495. Fol.

The first book printed in England containing musical notes, apparently printed from type. The passage in which they occur relates to the "consonances" of Pythagoras. The "duplex diapason" or double octave is wrongly printed, and contains a note too much.

2. "Graduale in usum ecclesie Sarisburiensis." The Salisbury Gradual, containing the music of the Mass.

F. Regnault: Paris, 1532. Fol.

Printed from type, the stave lines being in red.

3. "The Booke of Common praier noted." By John Merbecke. Containing such portions of the First Prayer-book of King Edward the Sixth as are appointed to be sung, set to the old church plain song.

John Day: London, 1567. 4°.

Printed from type, with stave lines in red.

4. "Tenor of the whole psalmes in foure partes, which may be song to al musically instruments."

John Day: London, 1563. Obl. 8°.

Printed from type.

5. Songs in three and four parts by Cornyssh, Taverner, Cowper, Fairfax, and others. Bass part.
[Wynkyn de Worde: London,] 1530. Obl. 8°.
6. Music for four voices in the eight Church Tones. By Thomas Tallis. Annexed to Archbishop Parker's Psalter.
John Day: London, 1567. 4°.
7. "An introduction to the skill of musick. By John Playford . . . The seventh edition."
W. Godbid: London, 1674. 8°.
Printed in the old angular notation. The comparison of the earlier editions of this work with the later shows the transition to the modern round notation. See No. 8.
8. "An introduction to the skill of musick. By John Playford . . . The eighteenth edition corrected and done on the New-Ty'd note."
W. Pearson: London, 1724. 8°.
Printed in the modern round notation, with "tyed" quavers.
9. "The Dancing Master, or plain and easie rules for the dancing of country dances, with the tune to each dance to be play'd on the treble violin, *etc.*" [By John Playford.]
J. Playford: London, 1652. Obl. 8°.
10. "Pammelia. Musick's Miscellany. Or, mixed variety of Pleasant Roundelaves, and delightfull catches of 3, 4, 5, 6, 7, 8, 9, 10 parts in one, *etc.*"
London, 1609.
11. "The English Opera or the Vocal Musick in Psyche with the Instrumental therein intermixed . . . By Matthew Lock."
London, 1675. 4°.
Printed from type.
12. "Misse Antonii de Feuin . . . Roberti de Feuin . . . Pier Zon."
per Octavianum Petrutii:
Foresempronii, 1515. Obl. 8°.
Printed by the inventor of music printing with movable type.

13. "Clavir Übung, bestehend in Præludien, Allemanden . . . und andern Gallanterien, denen Liebhabern zur Gemüths Ergoetzung verfertigt von Johann Sebastian Bach. Opus 1."

In Verlegung des Autoris, 1731. Obl. fol.
Printed from plates supposed to have been engraved by the Composer.

14. "Le Musiche di Jacopo Peri sopra l' Euridice del Sig. O. Rinuccini."

Alessandro Raverii: Venetia, 1608. Fol.
The first Italian Opera performed in public.

15. "Liber primus Joannis Petraloisii Prænestini [Palestrina] Mottetorum. Cantus." Romae, 1569. 4°.

16. "The Pleasant Companion: or new lessons, and introductions for the Flagelet. By Thomas Greeting."

J. Playford: London, 1682. Obl. 8°.
Printed in a special notation.

17. "Fronimo. Dialogo di Vincentio Galilei [the father of the Astronomer] . . . sopra l' arte del bene intavolare et rettamente sonare la musica . . . in particolare nel Liuto."

Vineggia, 1584. Fol.
Printed in Lute Tablature.

18. "A new Booke of Tabliture, containing sundry easie and familiar Instructions, shewing howe to attaine to the knowledg to guide and dispose thy hand to play on sundry Instruments, as the Lute, Orpharion, and Bandora . . . Whereunto is added an introduction to Pricksong, etc."

W. Barley: London, 1596. Obl. 8°.
The music is printed in Lute Tablature.

19. "A briefe and plaine Instruction to set all Musicke of eight divers tunes in Tableture for the Lute, with a brief Instruction how to play on the Lute by Tablature . . . first written in French by Adrian Le Roy: and now translated into English by F. K., gentleman."

London. 1574. Obl. 8°.
The music is in Lute Tablature.

20. "Tetrachordum Musices Joannis Coclei Norici."
Nuremberg, 1512. 4°.
21. "Theorica Musice Franchini gafuri Laudensis."
per Philippum Mantegatium dictum Caslanum:
Mediolani, 1492. fol.
22. "Abbregé de la nouvelle methode dans l'art d'ecrire
ou de tracer toutes sortes de danses de ville . . . par le
S^r Rameau." Paris, 1725. 8°.
The steps of the dances are represented by signs
founded on musical notation.
23. "Varietie of Lute-lessons: viz. Fantasies, Pavins,
Galliards, Almaines, Corantoes and Volts: selected out
of the best approved authors . . . by Robert Douland."
London, 1610. Fol.
In Lute Tablature.

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184

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